

THE DRAMA.

BOOTH'S THEATER — JULIUS CAESAR — MORE CHANGES.

The cast of "Julius Caesar," as performed at Booth's Theater, has once more been changed, and there is a further reference to the topic seems required when the words for the hour. During the run of this representation the public has now seen four different ideals of *Cæsars*, three of *Brutus* and two of *Antony*. Mr. Lawrence Barrett, Mr. J. B. Booth, and Mr. William Cawcett have acted *Cæsars*; Mr. Crowley and Mr. Frank C. Bangs have acted *Brutus*; Mr. Bangs has acted *Antony*; Mr. Edwin Booth has acted *Portia*. To look back, in other days upon these several performances will be to remember some of the cleverest character-painting and some of the best manifestations, alike of magnetic personality and of skill in the actor's art, that have graced our stage. The acting of Mr. J. B. Booth, it is true, was forcible and brilliant; and that were best forgotten. But the acting of the other players whom we have named has been enriched by a merit that may well be held in honorable recollection. It will be difficult—it is almost equal to that of *Bates*. It is early—by which I mean that it is a p.m.—few members have arrived, and while one general M. P. tells me how well his son has been treated in America, another invites me to take the Speaker's chair, which, though rather hard to sit on, is very becoming. Dignity and authority steal over me and I feel that, in "the coming race," Dame Britannia will pride with far more grace, though hardly with more stately, than the brand-new Speaker. She will not spoil her good looks by donning a black gown and a dreadful big wig, which hangs a tail. Through many windings I attain the ladies' gallery. The door is locked, and a dozen women stand up for half an hour, when the man in attendance permits us to enter, after comparing our names with those on the list.

Tired at the beginning, exaggeration is soon added to fatigue, for the ladies' gallery of the House of Commons is nothing more or less than a box capable of holding about thirty women, only a dozen of whom can occupy front seats and see and hear with the least comfort. In front of this coop is a heavy iron grille, so that I soon feel as if I had been shut up in prison for some unknown crime. I can flounce my nose against the bars and see without being seen—by which arrangement the intellect of mighty men is not disturbed by the presence of lovely women; though why the gallery in the House of Lords should be open, while this of the Commons is shut, puzzles the undiscerning. Are strangers to conclude that the Lords can bear the fumious ordeal because they have no brains to be distracted? I do not say that I can see without being seen! At best, I am very sure they feel that the indirect claims we were of a nature which nothing on earth would ever make us pay, then we might not have gone to arbitration. (Applause.) But in any case, I say, that such a provision is of the other kind. (Applause.)

Mrs. John Wood and Mr. Mark Smith may be seen every night, at Nibbs' Garden, as *Poohbah* and *Ponchah*. The attendance here is steady but full.

Mr. Arthur Cheney, proprietor of the Globe Theater, Boston, acted for Europe, last Friday, in the new French comedy "Little Emily," which was revived at the Globe on Monday.

Boston playgoers, this week, have opportunity of seeing "The Black Crook" at the Boston Theater, "Magnolia" at the Museum, and Mrs. Richings-Bernard, in "The Enchantress," at the St. James.

Messrs. Birch, Wambold, Bernard, and Beckins, at the Hall of the San Francisco Minstrels, are offering enjoyable Negro Fairs, and differing mirthfully after their performances, a stirring minstrel, and it is attended with constant success.

Mr. S. Mackaye and Miss Griswold are still performing, in the play of "Mariage," at the St. James Theater; but that piece is to be taken off Saturday night, to make way for a revival of "Moundville" on the following Monday.

Mr. Lewis' New York Circus appears to be quite prosperously with the spectacle of "Cinderella," in which the children appear—and with a miscellaneous entertainment, suitable to the ring, and given by some of the best circus performers in this country.

Formal assurance reaches us from the manager of the Grand Opera House, to the effect that he has Eric War, in and about that building, and that affected the theatrical management or the current of theater, and at all houses—will positively be removed next Monday.

Mr. R. W. Butler's Union Square Theater continues to offer variety performances, and maintains itself at the head of the establishments devoted to entertainments of this class. The Comedy Stage and the Split Peas' is now in session, at the head of a tributary of which the character may be inferred from the title.

Mr. and Mrs. Daniel E. Bandmann acted at the Lyceum last week, in "The Merchant of Venice," "Narcissus," and a new play, by Mr. Tom Taylor, entitled "Dead and Alive." A writer in *The Mobile Tribune* commends Mrs. Bandmann's "Portia," as "very charming, by far freer from strain or affectation than its frank, honest, graceful ease and natural poise." Such a performance, right or wrong—and in many respects it is right—will always be greatly admired.

Yet, to our mind, it is less true to Shakespeare than the *Oedipus* of Mr. Barrett. The latter performance was nearly so electrical, nor in mechanical method was it so delicate and free. But it was marked by a greater moral dignity and a more ascetic intellect. Its main motive was not so much the Petty envy of *Cæsar* as the bitter, burning, glorious hatred of imperial despotism. His idea, in brief, was lofty, and this is what commended it to our especial admiration. We are quite aware, with Cicero, that "men may construe things after their fashion, even from the purpose of the things themselves"; and that this view of Shakespeare's conception of *Cæsars* may chance to be over-emphasized. No judgment is infallible as to points of this description. That method of infallibility, which puts upon Shakespeare's text the highest interpretation it will bear, seems as rational as any—and we think it will surely bear the interpretation that invests *Cæsars* with a virile and commanding intellect. Words more become those who speak of *Cæsar* on the fears of might immediately preceding the assassination, are scarcely to be matched in literature, except, perhaps, in Bayes' magnificent *Ode to Venice*—in which the very heart of liberty beats with Imperial throbs. His purpose is a good purpose to him; and if, as he himself considers, the means by which he pursues it have an ignoble aspect, they are the only means that can possibly succeed; and, in the end, he attains for the individual and for the tribe, the bitter, burning, glorious hatred of imperial despotism. His idea, in brief, was lofty, and this is what commended it to our especial admiration.

We are quite aware, with Cicero, that "men may construe things after their fashion, even from the purpose of the things themselves"; and that this view of Shakespeare's conception of *Cæsars* may chance to be over-emphasized. No judgment is infallible as to points of this description. That method of infallibility, which puts upon Shakespeare's text the highest interpretation it will bear,

seems as rational as any—and we think it will surely bear the interpretation that invests *Cæsars* with a virile and commanding intellect. Words more become those who speak of *Cæsar* on the fears of

might immediately preceding the assassination, are scarcely to be matched in literature, except, perhaps, in Bayes' magnificent *Ode to Venice*—in which the very heart of liberty beats with Imperial throbs. His purpose is a good purpose to him; and if, as he himself considers, the means by which he pursues it have an ignoble aspect, they are the only means that can possibly succeed; and, in the end, he attains for the individual and for the tribe, the bitter, burning, glorious hatred of imperial despotism. His idea, in brief, was lofty, and this is what commended it to our especial admiration.

Mr. James Albery has written a comedy for the London Globe Theater.

Mr. Fetherston has begun his engagement at the London Adelphi, on Sunday, March 2, as *Ray Ross*. He was to act twenty-four nights.

Mrs. Raphael Félix intends to bring out *Sardon's Rival* in London, at the theater for French plays when he conducts in Italy.

Mr. Miller will return from St. Petersburg to Paris, and appear at the Variétés, in the usual round of *Gavroche* pieces. She receives you for each performance.

A play called "Misunderstanding"—written in 1812 by Signor Luigi Marchese—has lately been acted, for the first time, at Genoa. It is remarkable, we read, as a work that does not contain the letter *r*.

Mrs. Scott Sheldon is to appear at the Queen's Theatre, in a new play, by Richard Legg, entitled "The Green of Tuscany." There is a blood-red thunder-story, with this title, published in Boston some twenty-five years ago.

Victor Hugo's "Ruy Blas" has been performed with great success at the Paul's. This play dates back to 1838, not a year earlier than the *Brutus*—and it was first produced in that year. On the occasion of the latter's re-appearance of the fact that Napoleon the Little has gone and Hugo the Great has come back—the first performance last six hours. The parts were cast as follows: Ruy Blas, Laurentine, the Queen, Miss Sarah Bernhardt, M. Melting's Don Cesar dresses, made out of new stuff, had been for three weeks hanging in a garret, expected to wind up in a *farce*—but were found to be of great value. The actor stipulated for real red wine and a red robe, renewed each evening, for his consumption in the fourth act, and so arranges his daily repasts as to be able to eat on the stage, with impunity.

The COULDEN ORDER.

THE GENERAL ORDER BUSINESS.

POLITICS OF THE NEW WAREHOUSEMEN—NO REACTION IN THE CARTAGE CHARGES.

The Custom-house officials were busy, yesterday, discussing the news from New-Hampshire, and the subject of the new General Order arrangement was baldly mentioned among them except by a few, who remarked in substance that they thought less fatality might, however, contribute to weaken the effect of emotional excitement—that tingling of the nerves which is dear to the play-goer. But we are willing to believe that familiarity with this delicate work has led to a wider and deeper comprehension of its beauties. It possesses but small significance for the senses; it is full of liveliness for the soul.

Mr. Booth's *Antony* was seen on Monday night for the first time; and this too was a triumph. It is a true embodiment than the actor's *Cæsars*, and is as vital and fiery. Success in *Antony*, however, does not mean so much as success in either of the associated parts. The character is simpler, and the situations in which it is presented are readily apprehended and utilized. To go back of Shakespeare, and resort to history—for which proceeding, except with a view to correct personal appearance and dress, general accessories, and the particular facts of actual conduct that are treated, there is no warrant—might be to find the real *Antony* a different man from the type that the poet has delineated in this play. But since the quality and composition of the characters are Shakespeare's own—not Pintarch's nor another's—it is with the latter, alone that criticism is here concerned; and we think Mr. Booth was quite correct in depicting *Antony* as a person of polite, weakless, and somewhat treacherous nature, yet manly, resolute, strong, and fierce. The lights that are cast upon the character are many and explicit. *Antony's* great talent for crafty policy appears through even the delirium of his grief over the murdered body of *Cæsar* in the Senate House. Later it finds conspicuous expression in his inflammatory speech—so wondrously well devised for its purpose—to the Roman mob, still later, in an omitted scene, he is willing to economize in the matter of paying the legacies in that much vaunted will of the lamented *Cæsar*; and he cruelly and rathlessly condemns his own nephew to death, and openly proposes to hoodwink and before his associate *Lepidus*. Upon his sonship of life all opinions are agreed. *Brutus*, who acknowledges him for "a wise and valiant Roman," says also, that "he is given to sports, to wildness, and much company." *Cæsar* testifies of him that he "reveals long o' nights." *Cæsars* call him "a shrewd contriver," and "a master and a reveler." To the lighter and more winning qualities, and to the patriotic nobility and refinement of *Antony*, Mr. Booth rendered the utmost justice. The darker shades of the character were judiciously represented. The prophesy of war the actor attained a moment of real inspiration. This is the difficult climax that overtops the climax of the assassination; and for the glowing passion of the effort, at this point, the actor was twice called out. He conquered even greater applause in the subsequent delivery of the general oration. Better eloquence than this has not been heard—whether considered as to its method, or as a spontaneous expression of the varying emotions of the stormy heart and the wily mind. In execution the performance was, for a first effort, wonderfully symmetrical. If its ideal had a fault, it was the fault of a fanciful virtue. *Antony* is a great man in the tragedy of *Antony and Cleopatra*; but in this play he is neither so sweet nor as noble as the *Antony* presented by Mr. Booth.

Mr. Cawcett won a great deal of applause for his *Cæsars*. Upon the basis of a different ideal of the character than the one in which we have indicated hitherto, it was a spirited, firm, and impressive piece of acting. The personality of this *Cæsars* was arid and forbidding, stern, and full of relentless malice toward his enemies. In the first scene Mr. Cawcett's acting was remarkably fine, and in the quarrel scene his *Brutus* was the most brilliant of pathos. Mr. Bangs acted *Antony* for the first time, and was not at all successful. According to Mr. Squire's admission, hire of him is "open good security." The interwining of these two firms in various relations—both claiming to occupy the same premises—is so intricate and indefinite that the word "partnership" seems to express it very well.—*ED.*

A CARD FROM MR. SQUIRE.

To the Editor of The Tribune.

SIR: Your article of this date bemoans "Bogus General Order Reform" contains some errors regarding myself which I respectfully ask you to correct. I did not testify before the Senate Committee that "Lect & Co.'s charges were moderate and generally lower than warehouse charges." I stated that "their general charge of \$1.25 was lower than it had been on the North River for ten years or since the suspension of specific payments" except for three of those years. Mr. Hatch, a very highly esteemed and competent warehouseman, corroborated this statement. Messrs. Lect & Stocking are not my "partners" and never have been. I have never had one dollar's pecuniary transaction with them except for the lease of their warehouses and the sale of a few fixtures and I never expect to have any. For the payment of our rent we have most ample security: so much of their continuing to hold the General Order business is of no pecuniary necessity.

To one part of your charge—that that has not been heard—whether considered as to its method, or as a spontaneous expression of the varying emotions of the stormy heart and the wily mind. In execution the performance was, for a first effort, wonderfully symmetrical. If its ideal had a fault, it was the fault of a fanciful virtue. *Antony* is a great man in the tragedy of *Antony and Cleopatra*; but in this play he is neither so sweet nor as noble as the *Antony* presented by Mr. Booth.

Mr. Cawcett won a great deal of applause for his *Cæsars*. Upon the basis of a different ideal of the character than the one in which we have indicated hitherto, it was a spirited, firm, and impressive piece of acting. The personality of this *Cæsars* was arid and forbidding, stern, and full of relentless malice toward his enemies. In the first scene Mr. Cawcett's acting was remarkably fine, and in the quarrel scene his *Brutus* was the most brilliant of pathos. Mr. Bangs acted *Antony* for the first time, and was not at all successful. According to Mr. Squire's admission, hire of him is "open good security." The interwining of these two firms in various relations—both claiming to occupy the same premises—is so intricate and indefinite that the word "partnership" seems to express it very well.—*ED.*

THE PUBLIC HEALTH.

The Board of Health ordered, yesterday, that Drs. Alfred S. Purdy of No. 45 East Twenty-third, Edward Moritz of No. 62 Stanton-st., —Braun of East Fifteenth, and Nicholas Pfeiffer of No. 154 East Houston-st., shall be prosecuted for failing to report cases of small-pox. City Sanitary Inspector Morris submitted the following comparative statement of contagious diseases:

Forwards

Deaths

Typeps.

Smallpox

Measles

Influenza

Scarlet fever

Cholera

Smallpox

Measles

Influenza

Scarlet fever